



JOHANNA
BEYER

MUSIC FOR
WOODWINDS

ARIZONA
WIND
QUINTET

DANIEL
LINDER
PIANO

JOHANNA BEYER (1888–1944)*MUSIC FOR WOODWINDS*

Arizona Wind Quintet: Brian Luce, flute; Sara Fraker, oboe & English horn; Jackie Glazier, clarinet & bass clarinet; Marissa Olegario, bassoon & contrabassoon; William Dietz, bassoon with Daniel Linder, piano

Sonata for B \flat , Clarinet and Piano (1936)	12:13
1. I. Allegro	3:01
2. II. Adagio	4:28
3. III. Allegretto	2:10
4. IV. Lento	2:34
Four Pieces for Oboe and Bassoon (1939)	9:42
5. I. Andantino	2:58
6. II. Allegretto	1:22
7. III. Lentamente	3:35
8. IV. Presto	1:47
Six Movements for Oboe and Piano (1939)	13:42
9. I.	2:14
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11. III.	1:24
12. IV.	2:32
13. V.	3:20
14. VI.	1:50

Suite for Clarinet and Bassoon (1933)	10:47
15. I. Allegro ritmico quasi Presto	1:46
16. II. Lentamente	3:24
17. III. Allegretto gracioso	2:58
18. IV. Allegro ponderoso	2:40

Suite for Bass Clarinet and Piano (c. 1936)	14:40
19. I. Rubato	4:20
20. II. Lento	5:33
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22. Quintet for Woodwinds (1933)	5:11
flute, oboe, English horn, clarinet, and bassoon	

23. Movement for Woodwinds (1938)	7:00
flute, oboe, clarinet, bassoon, and contrabassoon	

Trio for Woodwinds (c. 1941)	6:29
flute, oboe, and bassoon	
24. I. Perpetual	2:01
25. II. Scherzando	1:58
26. III. Animato	2:30

TT: 79:45

Through her novel approaches to texture and melody, German-American composer **Johanna Magdalena Beyer** (1888–1944) became one of the most distinctive ultramodernist voices of the mid-20th century. Beyer was the first woman known to have composed for electric instruments (*Music of the Spheres*, 1938). Her compositions anticipate elements of minimalism, a movement that would manifest two decades after her passing. Beyer was long omitted from the written history of ultramodernism, but her activities as a composer and pianist in 1930s New York City placed her within the orbits of many important artists.¹ Her mentors, friends, and collaborators included Ruth Crawford, Charles Seeger, Henry Cowell, John Cage, Lou Harrison, Otto and Ethel Luening, Marion Bauer, Dane Rudhyar, Percy Grainger, and choreographer Doris Humphrey. At last, in the 21st century, Beyer's name is now invoked alongside these others, as the significance of her music is becoming more widely recognized.

Although her works for percussion ensemble, piano, and strings have garnered the most attention, Beyer composed a substantial amount of music for woodwinds. Thirteen solo and chamber works, all written between 1932 and 1943, represent an exceptional contribution to the wind repertoire. Only five pieces involving clarinet and flute have previously been recorded.² This album brings to light the rest of Beyer's known chamber music for winds, allowing for a more complete assessment of her achievements.

Sparked by a rediscovery of Beyer's compositions in the 1970s, performers, composers, and scholars have endeavored to understand her music and life story.³ Beyer was born in Leipzig, Germany, though little is known of her

¹ Ultramodernism was a movement in American music that sought experimental approaches to dissonance, independent of twelve-tone serialism and other European influences. Composers who identified as ultramodernists included Cowell, Crawford, Ruggles, and Rudhyar.

² *Suite for Clarinet I and II* (1932), *Three Songs for Soprano and Clarinet* (1934), *Ballad of the Star-Eater* for soprano and clarinet (1934), *Have Faith!* for flute and soprano (1936, rev. 1937).

³ Larry Polansky and John Kennedy were among the first to investigate Beyer's life and works. Amy Beal's fine biography is the most detailed source placing Beyer within historical context.

life there. In 1923, she made New York City her permanent home and became an American citizen in 1930. Beyer earned a degree in solfège and a teaching certificate from the Mannes College of Music; she later learned the principles of dissonant counterpoint as a student of Seeger and Crawford.⁴ Beyer attended Cowell's classes at the New School for Social Research and became his devoted assistant during the time of his imprisonment in the late 1930s. She organized Cowell's business affairs, maintained correspondences in an effort to get his music played, and diligently copied his scores while also trying to pursue her own career. In 1936 and 1937, Beyer presented her music in two concerts of the Composers' Forum-Laboratory, an initiative of the WPA's Federal Music Project that promoted new music by American composers.⁵ Her percussion piece *IV* was published in Cowell's 1936 New Music Orchestra Series, and two short movements were featured on a 1938 New Music Quarterly Recording. Despite these opportunities, Beyer faced intersecting prejudices and limitations based on her gender, age, nationality, and ultramodernist idiom. She struggled to gain acceptance as a composer, enduring poverty and debilitating illness at the end of her life.

In *Sonata for B♭ Clarinet and Piano*, Beyer draws upon the resources of dissonant counterpoint yet achieves an expressive language much changed from her earliest ultramodern works. The first movement is structured around repetitions of the opening phrase. Describing this *Allegro*, Beyer references classical sonata form: "The first movement is fast, has two themes, contains a short period of organic development and recapitulation."⁶ In the pensive *Adagio*, the unity is now textural: The clarinet sustains a static melody in the high register, while cross-rhythms create interest in the piano. Churning 6/8 rhythms mark the

⁴ Dissonant counterpoint was a compositional system developed in theoretical writings by Seeger and Cowell, and brought to fruition in Crawford's compositional practice.

⁵ See Melissa de Graaf's discussion of gendered receptions to Beyer's music, *The New York Composers' Forum Concerts*, 83–106.

⁶ From program notes for Beyer's 1937 Composers' Forum concert. Hiser, *An Enduring Cycle*, 74.

third movement, rich with dissonant chordal sonorities. The unfolding of the final *Lento* is slow and austere, as the piano repeatedly recalls the first movement's opening motif. Surprisingly, the clarinet traces the piano in parallel octaves for the entire movement, fusing timbres in a clarified moment of two-voice dissonant counterpoint. Beyer dedicated the sonata to clarinetist Rosario Mazzeo and pianist/conductor Nicolas Slonimsky. Mazzeo was a member of the Boston Symphony Orchestra and had the opportunity to play several of Beyer's works. He performed *Three Songs for Soprano and Clarinet* (1932–34) at her 1936 Composers' Forum concert and in Boston several months earlier. Beyer traveled to hear this Boston concert in late January and was likely inspired to compose the sonata (dated February 1936) directly after hearing Mazzeo's performance of her songs.⁷

Composed in June 1939, *Four Pieces for Oboe and Bassoon* represents a turn away from the dissonant counterpoint of Beyer's early style. All four movements, arranged in a traditional scheme of slow-fast-slow-fast, are built in consistent meter and regular phrases. This music is full of consonant sonorities that remain modern and fresh with Beyer's nontraditional voice leading. In the eccentric fourth movement, she employs a unique notation in which oboe grace notes precede each note of the bassoon melody. Beyer suggests a constellation of different instrumental combinations for the piece. These possibilities include clarinet, tuba, piano, viola, English horn, trombone, and a final catch-all, "any other suitable instruments." Beal notes this flexibility may have been borne "perhaps out of exasperation at not being able to get her pieces performed."⁸ Indeed, there is no record of the work being performed in Beyer's lifetime. It deserves a place among other notable oboe/bassoon duos of the 20th century, a repertoire that includes works by Hovhaness, Villa-Lobos, and Jolivet.

⁷ See "A Tribute to Rosario Mazzeo," *The Clarinet*, 25/2 (1998): 40–46. *Sonata for B \flat Clarinet and Piano* was performed at Beyer's 1937 Composers' Forum concert by clarinetist William Bortman and Beyer at the piano.

⁸ Beal, *Jobanna Beyer*, 57–58.

Beyer's other major piece for oboe, *Six Movements for Oboe and Piano*, bears the same date as *Four Pieces*, June 1939. Ultramodern and tonal elements coexist in this experimental work. The outer movements are particularly interesting since they contain the most overtly ultramodern traits. In movement I, the oboe's opening melody is diatonic, but the piano part is full of chromatic palm and forearm clusters. Beyer uses Cowell's cluster notation, which he famously pioneered in works like *Dynamic Motion* (1916) and *Tides of Manaunaun* (1917). The oboe glissandi of the midsection are a nod to another quintessential feature of Cowell's innovative language. In movement VI, Beyer combines tonal chord sonorities in the piano with 14-note atonal melismas. The pitch sequences from three melisma phrases are then combined to create the longest melisma, a cadenza-like moment before the work's emphatic conclusion. From the manuscript sources for *Six Movements*, it appears that Beyer composed the pieces in two distinct sets that were later combined. The score for movements IV–VI bears the inscription, "Dedicated to Joseph Marx of Cincinnati." Although the nature of Beyer's association with oboist Josef Marx is unknown, he was a fellow German immigrant who went on to become an influential force in the New York musical scene. A recent catalog of 29 solo oboe works written for Marx includes pieces by Stefan Wolpe, Elliott Carter, Marion Bauer, Gunther Schuller, and Charles Wuorinen.⁹ Beyer's piece (at the very least, movements IV–VI) can now be added to this distinguished list.

Suite for Clarinet and Bassoon (1933) represents one of Beyer's finest works of dissonant counterpoint. Thoroughly ultramodern, it provides a fascinating foil for *Four Pieces for Oboe and Bassoon*, which was composed just six years later. The second movement, *Lentamente*, was played in 1934 at Cowell's New Music Society in San Francisco, where the *San Francisco Examiner* proclaimed it "a doleful duet." Movements II and IV were performed on Beyer's 1937 Composers' Forum concert by clarinetist William Bortman and bassoonist Herbert Coleman. Beyer described her piece in this way:

⁹ Jacqueline Leclair, "Josef Marx: You Are Standing on His Shoulders," *The Double Reed* 44/2 (2021): 143–166.

The first movement is written around the motive [dotted 8th-16th]. It occurs again and again, reversed, extended, doubled, repeated in succession, until finally the movement becomes intoxicated with the dotted rhythm which goes faster and faster in dotted sixteenths. In the second movement the bassoon takes the faster part, while the clarinet moves on slowly. The third movement contains a systematic occurrence of rests in the clarinet part. The fourth movement has two themes for the clarinet. While the main theme skips in wide tonal intervals, the second runs off in small close steps. Both are repeated and developed in rondo form. Against this is an organized rest period for the bassoon.¹⁰

In 1938, movements II and IV were recorded as part of Cowell's New Music Quarterly Recordings series by clarinetist Rosario Mazzeo and bassoonist Raymond Allard. Beyer supplied the following program note:

II *Lentamente* and IV *Allegretto ponderoso* are parts of a *Suite for Clarinet and Bassoon* by Johanna Magdalena Beyer, in which an attempt is made to exhaust all possibilities in melody-writing.

II The Clarinet sings in slow motion while the bassoon runs along merrily in countermelody, counter rhythm. The passing consonances and dissonances are of secondary importance.

IV The Clarinet presents two themes in Rondo-form: The first spreads itself over space ponderously in wide skips, intervals; the second runs adjustingly up and down the gamut in close steps. All the while the Bassoon gasps humorous comments—spiced with biting wit—at such extreme emotions of its partner!

¹⁰ Beal, *Johanna Beyer*, 57.

But please, before you start listening to the two movements, forget all about these remarks here: Let the music speak to you directly.¹¹

Aaron Copland reviewed the recording for *Modern Music*, offering an ambivalent assessment: “Miss Beyer’s pieces produce an improvisatory impression which tends to leave one suspended in mid-air. This is less true, however, of the second of the two movements.”¹² According to Beal, Beyer’s close friend Bertha Reynolds made two mentions of the recording in her diary: “On November 30, 1937, she wrote, ‘[J] has to pay \$100 to have recordings made of her comp. by Bst. Symph. Players.’ More than a year later (December 8, 1938), while on a business trip to St. Louis, Reynolds reported: ‘Johanna’s recording came. Sounds horrid.’”¹³ Among all of Beyer’s works for clarinet, *Suite for Clarinet and Bassoon* is the only score without clear indication of whether the clarinet part is pitched in B \flat or C. Her other pieces contain unambiguous markings about transposition or exist in both concert score and transposed parts. The version recorded here is perhaps a more consonant and spacious rendering of the piece. It will be up to future interpreters of Beyer’s work to determine which version of the counterpoint best serves Beyer’s musical intentions.

Suite for Bass Clarinet and Piano, composed c.1936, is one of Beyer’s most tonal woodwind pieces. Like the clarinet sonata, it is dedicated to Rosario Mazzeo. While the outer movements are quite boisterous, the *Lento* is beautiful and sincere. Beyer creates a delicate texture through her use of pedaled piano and the smoky tone of the bass clarinet in its softest dynamics.

Beyer composed two pieces for five woodwinds, ***Quintet for Woodwinds*** (1933) and ***Movement for Woodwind Quintet*** (1938). The earlier piece is texturally complex and pure dissonant counterpoint; the later piece is consonant with minimalist elements. Indeed, it would be difficult to imagine two

¹¹ Beal, *Johanna Beyer*, 57.

¹² Aaron Copland, “Scores and Records.” *Modern Music* 16/2 (1939): 122–25.

¹³ Beal, *Johanna Beyer*, 57.

wind quintets more different in texture, color, and technique. By the late 1930s, Beyer, like many of her contemporaries, had turned away from dissonance in favor of a more accessible idiom. Confronted with the social realities of the Great Depression, American composers tended to seek modes of expression that embraced simplicity, populism, and collectivism. Beyer's output reflects this trend, and her gradual transformation from ultramodernism to this "new simplicity" is unmistakable.¹⁴

In the dissonant counterpoint of *Quintet*, Beyer emphasizes the independence of contrapuntal voices by giving each instrument its own character. The flute is busy with fast notes in irregular rhythmic groupings, constantly in motion. The bassoon plays a stately and sustained dissonant melody, while the clarinet speaks more in bursts. The oboe and English horn fuse to create a compound voice full of dissonant suspensions. The piece follows a simple ternary (ABA) form. Each instrument repeats its own melody almost exactly in the return of the A section; however, the counterpoint is now displaced, as the entrance of each voice is shifted to a new temporal position. The oboe and English horn parts are again an exception to this rule. The counterpoint between these two instruments remains synchronized exactly as the beginning; they sound almost as one voice.

Movement's form is also in three parts: an initial section in 4/4 meter with ever-changing tempi, a middle section in 3/4 time, and finally a brief return to the 4/4 music. The piece revolves around tonal centers of D and G, with only scarce hints of chromaticism. Given Beyer's previous writing for woodwinds, the sunny consonance of *Movement* is shocking in its own way. Beyer composed this work in September 1938, just two months after *Music of the Spheres*. Considered alongside each other, the two pieces seem to be distant but unmistakable companions. In *Music of the Spheres*, the ever-present ostinato is a minor second glissando. In *Movement*, a major second figure appears in many guises: the first declamatory quarter notes of the flute developing into a whole-step trill, the bassoon ostinato of the mid-section, and lyrical melodic fragments taken up by the three high

woodwinds. In both pieces, a static underpinning—the oscillating minor second and triangle pitch in *Music of the Spheres*, the syncopated Ds of *Movement's* contrabassoon—becomes the basis for wanderings in the higher voices.

Neither of Beyer's pieces for five woodwinds conforms to the standard instrumentation for woodwind quintet, which typically includes French horn. In *Quintet*, English horn in F takes the place of French horn in F; in *Movement*, contrabassoon is the fifth woodwind. While Beyer was likely familiar with the rich tradition of European wind quintets from the 19th and early 20th centuries, models composed by her American counterparts were scarce. In any case, Beyer's instrumentation choices here are wholly fresh and original.¹⁵

For both quintets, Beyer produced a concert pitch score and a set of five performance parts. *Quintet* was slated for performance on her 1937 Composers' Forum concert. It appeared in the printed program but was not played, "for lack of time." There is no record of either *Quintet* or *Movement* being performed in Beyer's lifetime, and the same is true for *Trio for Woodwinds*. The *Trio* manuscript is undated and not copied in Beyer's own hand, presumably composed in the early 1940s when she was experiencing the onset of ALS. For this and at least two other late works, *Sonatina in C* (1943) and *String Quartet No. 4* (c.1943), Beyer relied on the same unidentified copyist, perhaps a student or friend, to produce her scores. Although the top two staves in *Trio* are labeled flute and oboe, the third staff instrument is unspecified and assumed to be bassoon. It is possible that Beyer mentions a movement from *Trio* in a 1941 letter to Cowell. After his release from prison, Cowell visited Beyer at her home as he sought to resolve and sever their personal and professional relationship. Beyer wrote after this meeting:

¹⁵ Beyer may have been familiar with Crawford's *Suite for Five Wind Instruments and Piano* (1927, rev. 1929; not performed publicly until 1975) or Riegger's *Three Canons for Woodwinds* (1930), both of which employ dissonant counterpoint. Cowell composed his *Suite for Woodwind Quintet* in 1934, although most in Beyer's circle wrote their wind quintets in the 1950s, including Crawford, Riegger, and Bauer. The most notable wind quintet using English horn is Villa-Lobos' *Quinteto* (1928), premiered in Paris in 1930 but not published until 1953. A wind quintet score with a dedicated contrabassoon part is without peer in the literature.

¹⁴ See de Graaf, *The New York Composers' Forum Concerts*, 65–82; Bindas, *All of This Music Belongs to the Nation*, 60–70.

I wrote a movement for winds this afternoon before you came and I was naturally very happy about the Kindler letter for both of us. And it seems to me, for me the worst is over: the thought that nobody will ever play my works. I wanted to show you my four movements for strings today, and I have been planning all sorts of works in my mind which I intent [sic] to work on this summer.¹⁶

Despite this glimmer of optimism, Beyer in subsequent letters would detail her deteriorating health and the emotional toll of the break with Cowell. Although Beyer was likely suffering from difficult physical symptoms of her disease, her compositional voice in *Trio* is full of life and vigor. By this time, she had completely moved on from her days as a virtuoso of dissonant counterpoint to embrace a more accessible idiom. The first movement, *Perpetual*, is an exploration of motion and texture in which tonal melodies and ostinati are layered to create delightful cross-rhythms. *Scherzando* invokes the rhythmic energy and neat cadences of a Renaissance dance. Simple and restrained in 5/4 time, *Animato* brings the piece to an elegant conclusion.

Beyer wrote to Cowell in 1940, “I am not a set piece of so many molecules. I am an ever changing something.”¹⁷ Nothing truer could be said of Beyer’s woodwind music, which reveals a composer in constant search of new approaches and instrumental colors. In little more than a decade of intense creativity, she produced inventive pieces in an ever-unfolding ultramodernist style. These works, now accessible for performance and study, confirm Johanna Beyer’s importance in the canon of 20th-century wind chamber music.

—Sara Fraker

¹⁶ Beal, *Johanna Beyer*, 82. Kindler, who was conductor of the National Symphony Orchestra, expressed interest in programming Beyer’s *Symphonic Movement I* (1938) and a piece by Cowell, but the performance never happened.

¹⁷ Hiser, *An Enduring Cycle*, 107.

William Dietz is a professor emeritus at the University of Arizona. He received the Doctorate of Music in bassoon performance from Florida State University, where he studied with William Winstead. Dietz has served as principal bassoonist with various orchestras, including the Orquesta Sinfónica Nacional de Costa Rica, the Flagstaff Festival of the Arts Orchestra, and the Arizona Musicfest Orchestra. In addition, he performed sixteen seasons with the Tucson Symphony Orchestra. As a recitalist and chamber musician he has performed throughout the United States, Canada, Mexico, Central and South America, and in Europe. Dietz has premiered numerous works at the annual conferences of the International Double Reed Society. He is the senior author and editor of *Teaching Woodwinds*, a text designed for college wind instrumental techniques classes, and has had numerous articles appear in professional journals.

Oboist **Sara Fraker** is an associate professor at the University of Arizona, principal oboe of True Concord Voices & Orchestra, and faculty artist at the Bay View Music Festival. She is a member of the Tucson Symphony and Arizona Wind Quintet. Her unique commissioning projects often highlight intersections between ecology and music. Collaborators include ecologist Robin Wall Kimmerer, dendroecologist Margaret Evans, and composers Asha Srinivasan, Lachlan Skipworth, and S. Maggie Polk Olivo. Fraker has performed in festivals at Tanglewood, Aspen, Chautauqua, Spoleto Festival USA, and the Schleswig-Holstein Orchesterakademie. She has performed in Mexico, Canada, Japan, Tohono O’odham Nation, and throughout the United States. Fraker has recorded for Naxos, MSR, Toccata Classics, Summit, Analekta, and Reference Recordings. Her album with pianist Casey Robards, *Botanica*, was released in 2019. Raised in New Haven, Connecticut, Fraker is a graduate of Swarthmore College, New England Conservatory, and the University of Illinois. sarafraker.com

Jackie Glazier is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. As assistant professor of clarinet at the University of Arizona Fred Fox School of Music, Glazier is a committed pedagogue and mentor to future generations of clarinetists. She has performed throughout the

United States and in China, Mexico, France, Belgium, the Netherlands, Luxembourg, and Croatia. As a soloist and a founding member of the saxophone/clarinet ensemble Duo Entre-Nous, Glazier is active in commissioning and performing new music. She has commissioned more than twenty pieces with composers from the United States, Canada, France, Italy, Argentina, China, and Australia. As a soloist and chamber musician, Glazier has recorded for Naxos, Centaur, Toccata Classics, Mark Records, and Navona Records. She is Buffet-Crampon Artist and Vandoren Artist-Clinician.
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Daniel Linder is a versatile pianist, chamber musician, and teaching artist. He has performed to high acclaim across the United States and in the United Kingdom, France, and Denmark. Recent accolades include the Fresno Musical Club Susan Torres Award and prizes in the James Ramos International Competition, the Seattle International Piano Competition, and the Los Angeles International Liszt Competition. His recordings of solo and duo piano works by Daniel Asia are included on *Ivory II*, available on Summit Records. Dr. Linder is assistant professor of practice in piano at the University of Arizona's Fred Fox School of Music, where he serves as keyboard area coordinator, teaches applied lessons and piano literature, and teaches honors seminars in music. He holds degrees from Northwestern University and the University of Arizona and was named Outstanding DMA Graduate by the Keyboard Studies Department of USC's Thornton School of Music in 2018.
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Brian Luce is the professor of flute at the University of Arizona and a Yamaha Performing Artist. He performs and has recorded with the Arizona Wind Quintet, Luce-McLaughlin Duo, and Luce-Caliendo Duo and has served as principal flute in orchestras in Texas, Pennsylvania, Illinois, and Arkansas. As a soloist, he has performed throughout the United States, Europe, Korea, Japan, and China and has performed concertos with orchestras and wind ensembles throughout the United States and Korea. He has been featured at music festivals including the National Flute Association, British Flute Society, Shanghai International Exposition, Soka International Festival, Texas Flute Society, Florida Flute Association, Mid-South

Flute Society, and Arizona Flute Society. Luce is a prizewinner of the National Flute Association, Myrna Brown, Mid-South, and Kingsville International young artist competitions. He has recorded for the New World, Naxos, Albany, Toccata Classics, Gault, and Citadel labels.
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Marissa Olegario is an active performer in the United States and abroad. As a soloist and chamber musician, she has worked with artists from the Orpheus Chamber Orchestra, New York Philharmonic, Berlin Philharmonic, and Breaking Winds Bassoon Quartet, and is an active substitute in orchestras across the United States. She was a semi-finalist for the 2016 Matthew Ruggiero International Woodwind Competition and a recipient of the Yale School of Music Alumni Prize and a New York City Council on the Arts grant. Committed to engaging with her community, she has collaborated in performance with Dance for Parkinson's, the Community Food Bank of Southern Arizona, and the Beyond Foundation's Meet Me at Maynards. Constantly seeking new artistic possibilities, Olegario commissions and premieres works by living composers of diverse backgrounds. Her discography includes two Naxos-produced albums—*Beethoven: Music for Winds*, and *A Vision of Time and Eternity*, featuring music of William Mathias. Olegario holds degrees from Northwestern University, the Yale School of Music, and SUNY Stony Brook and joined the University of Arizona faculty as assistant professor of music in 2018.
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SELECTED DISCOGRAPHY

- Clusters*. Included on *Clusters: American Piano Explorations*. Rory Cowal, piano. New World Records 80800.
- Dissonant Counterpoint, Gebrauchs-Musik*. Included on *9 Preludes*. Sarah Cahill, piano. New Albion NA 114.
- Have Faith!* Included on *Io: Flute Music by Jobanna Beyer, Joan La Barbara, Larry Polansky, James Tenney, and Lois V Vierk*. Beth Griffith, soprano; Margaret Lancaster, flute. New World Records 80665.

Music of the Spheres. Included on *Women in Electronic Music—1977*. New World Records 80653.

Restless, Endless, Tactless: Jobanna Beyer and the Birth of American Percussion Music. Meehan/Perkins Duo & the Baylor Percussion Group. New World Records 80711.

Sticky Melodies. Astra Chamber Music Society, John McCaughey, music director. New World Records 80678 (2 CDs).

Suite No. 2 for Bb Clarinet. Included on *If Tigers Were Clouds*. Zeitgeist New Music Ensemble. Innova Records 589.

Suite for Violin and Piano. Included on *Works for Violin by George Antheil, Jobanna Beyer, Henry Cowell, Ruth P. Crawford, Charles Dodge, David Mabler, Larry Polansky, Stefan Wolpe*. Miwako Abe, violin; Michael Kieran Harvey, piano. New World Records 80641.

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Spilker, John D. “The Origins of ‘Dissonant Counterpoint’: Henry Cowell’s Unpublished Notebook.” *Journal of the Society for American Music* 5/4 (2011): 481–533.

MANUSCRIPTS, EDITIONS and RECORDINGS

Chronological Listing

All manuscripts described below, originally housed at the American Music Center, are now archived at the Music Division of the New York Public Library for the Performing Arts, Dorothy and Lewis B Cullman Center (Catalog number JPB 82-77). 53 folders of music are held in three boxes, and also reproduced on microfilm.

Suite for Clarinet and Bassoon (1933)

NYPL folder 38: 1 manuscript score, 1 copy

Alternative title: *Suite III for clarinet and bassoon*

Modern edition: ed. Sara Fraker, Frog Peak Music, 2022

Recording: *Suite for clarinet and bassoon*, [II] *Lentamente* and [IV] *Allegro ponderoso*, New Music Quarterly Recordings, 1938 (NMQR 1413 A-B, 78 RPM). Rosario Mazzeo, clarinet and Raymond Allard, bassoon. Rogers and Hammerstein Archives of Recorded Sound, New York Public Library

Quintet for Woodwinds (1933)

NYPL folder 22: 1 manuscript score, 2 copies; 3 sets of parts

Alternative titles: *Quintet for Woodwind*, *Woodwind Quintet*

Modern edition: ed. Sara Fraker, Frog Peak Music, 2022

Sonata for B \flat Clarinet and Piano (February 1936)

NYPL folder 28: 1 manuscript score, 2 copies

Modern edition: ed. Volker Hemken, Leipzig: Friedrich Hofmeister Musikverlag, 2009

Suite for Bass Clarinet and Piano (c.1936)

NYPL folder 35: 2 score copies, no date

Modern edition: ed. Volker Hemken, Leipzig: Friedrich Hofmeister Musikverlag, 2009

Movement for Woodwinds (September 1938)

NYPL folder 19: 1 manuscript score, 1 copy; 5 manuscript parts

Alternative titles: *Woodwind Quintet*, *W.W.Q.*, *Movement for Woodwind-Quintet*

Modern edition: ed. Sara Fraker, Frog Peak Music, 2022

Four Pieces for Oboe and Bassoon (June 1939)

NYPL folder 8: 1 holograph score, 2 copies

Alternative title: *Suite for Oboe and Bassoon*

Modern edition: ed. Bjo?rn Nilsson, Frog Peak Music, 2016

Six Movements for Oboe and Piano (June 1939)

NYPL folder 26: 1 manuscript score, 4 copies

Six pieces for oboe and piano (movements I–VI), 2 copies

Three pieces for oboe and piano (movements I–III), 2 copies

NYPL folder 46: 1 manuscript score, *Three more pieces for oboe and piano* (mvts IV–VI)

Modern edition: ed. Sara Fraker, Frog Peak Music, 2022

Trio for Woodwinds (c.1941)

NYPL folder 52: 1 manuscript score, no date

Modern edition: ed. Sara Fraker, Frog Peak Music, 2022

Executive Producer: Sara Fraker

Producers: Daniel Asia, Jackie Glazier, Brian Luce, Marissa Olegario

Recorded, mixed, and mastered by Wiley Ross

Recorded on February 18 & 25, 2020; August 23–26 & 31, 2021; September 1, 2021; October 7, 2021 at the University of Arizona Fred Fox School of Music, Haskell Recording Studio, Tucson, Arizona

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Francis Goelet (1926–1998), *In Memoriam*

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JOHANNA BEYER

(1888–1944)

MUSIC FOR WOODWINDS

Arizona Wind Quintet:
Brian Luce, flute

Sara Fraker,
oboe & English horn

Jackie Glazier,
clarinet & bass clarinet

Marissa Olegario,
bassoon & contrabassoon

William Dietz, bassoon

Daniel Linder, piano



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File Under: Classical/
Beyer, Johanna

- 1–4. Sonata for B \flat Clarinet and Piano (1936) 12:13
- 5–8. Four Pieces for Oboe and Bassoon (1939) 9:42
- 9–14. Six Movements for Oboe and Piano (1939) 13:42
- 15–18. Suite for Clarinet and Bassoon (1933) 10:47
- 19–21. Suite for Bass Clarinet and Piano (c.1936) 14:40
22. Quintet for Woodwinds (1933) 5:11
(flute, oboe, English horn, clarinet, and bassoon)
23. Movement for Woodwinds (1938) 7:00
(flute, oboe, clarinet, bassoon, and contrabassoon)
- 24–26. Trio for Woodwinds (c. 1941) 6:29
(flute, oboe, and bassoon)

TT: 79:45